

# continental



*film review*

*july 1965*

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# CANNES 65

from  
peter  
cowie

Not a vintage year at Cannes, although as always the films shown outside the competition made everyone's journey well worthwhile. Britain had an unusually successful festival, and Richard Lester's sprightly if very roughly-finished "The Knack" won the Grand Prix, while Ray Rigby was awarded the prize for the best script on Sidney Lumet's "The Hill". But the jury rarely gives the Golden Palm to any film beloved of the critics, who would probably have opted for Kohayashi's "Kwaidan", Rosi's "Il Momento della Verità", or Kadar and Klos's "The Shop on the High Street".

"Kwaidan" consists of a trio of sophisticated supernatural tales (a fourth episode was cut by Kohayashi himself because he felt the film might otherwise be "too long for Western audiences"). Each story is told in that deceptively formal manner one has come to expect of Kohayashi. The first shows how a man imagines himself to be sleeping with a former wife and wakes up to find himself clutching a mouldering corpse in a deserted, overgrown house; the second illustrates the battle between the Heike and the Genji tribes in the twelfth century, and the fate of a historian haunted by the spirits of the dead warriors; and the final story, very concise, studies a nobleman who is driven almost insane by the reflection of an enemy in his teacup.

Such is the range of Kohayashi's imagination, and so rich his feeling for colour and period atmosphere, that one realises just how poor most British and American horror films are by comparison.

Francesco Rosi, whose "Salvatore Giuliano" and "Le Mani sulla Città" both won major awards in 1962 and 1963, disappointed his admirers slightly with his bullfighting film (in colour), "Il Momento della Verità". But it was a disappointment only when judged by the highest standards. For this is the most awesome and dazzling film ever made about bullfighting. Gianni Di Venanzo uses his telephoto lenses to superb effect, and Piccioni's music is magnificently apt, but Rosi somehow fails to probe deeply enough into his characters; the film is essentially a reportage, a spectacle, and the sequences outside the ring (and especially the disastrous love scene with Linda Christian) lack authority.

Kadar and Klos's "The Shop on the High Street", shown also during the Czech week in London, is a very restrained and self-effacing work. It takes place in 1942 in a sleepy provincial town where the Jews are being relieved of their shops and possessions and transported to prison camps. One old woman is ignorant of what is about to happen to her, and the man who has been instructed to requisi-

tion her shop takes pity on her — in vain. For almost half its length the



film meanders (subtly, one realises in retrospect), but then in the second hour it blossoms into a remarkable study of human relationships and leaves many questions hanging uncomfortably in the air. There are no scenes of fighting or sadism; yet this is certainly among the most impressive films made about the problems of the last war.

Grigori Chukhrai's new work "There Lived an Old Man and an Old Woman" is as warm and poetic as one would expect from this director ("The Forty First" and "Ballad of a Soldier" have been shown in Britain). Chukhrai has an ability to show family life that is strongly reminiscent of the Mark Donoskoi trilogy; this story of an old couple trying to start a new life with their daughter and son-in-law after a fire has destroyed their house has moments of tenderness and some splendidly lyrical scenery, most of it in the snow above the Arctic Circle. Chukhrai is perpetually seeking an answer to the question: what is happiness, and can a man ever be happy all the time? His film deserved an award, despite its occasional didactic moments.

The official entry from France, Pierre Schoendoerffer's "The 317th Section", came to Cannes with a great reputation. But I found it a surprisingly conventional war film, respectable for its uncompromising attitude towards the campaigns of attrition in South-East Asia, but never for a moment indicating any desire or gift on the part of Schoendoerffer to extend the boundaries of cinematic expression. The trouble is that his story of a band of men pinned down, and virtually exterminated, in the jungles of Indo-China, has been treated so many times before in much more compelling a fashion. Jacques Perrin plays the ardent, febrile young leader, with much persuasion, however.

Mai Zetterling's "Loving Couples" (Ålskande Par) caused a good deal of controversy. As Miss Zetterling said so disarmingly at her press conference, "I am an idealist. I am merely searching for truth". The plot of "Loving Couples" concerns a family, two generations ago in Sweden, indulging all kinds of pleasures, perverse and otherwise. What emerges is a picture of women struggling to gain their emancipation and yet at the same time trying to preserve their femininity. The bitter-sweet flavour of the flash-backs (the film begins and ends in a hospital where some of the women are awaiting babies) is well handled by a director whose first feature this is and the film,

Left top: Samantha Eggar in William Wyler's "The Collector" — for which role she won the actress award.

Left: From the Czech film, "The Shop on the High Street".

Cover picture

SYLVA KOSCINA

Right: Rita Tushingham all hut tells the curious constable that she has been raped — to the discomfort of the three boys who are reasonably certain they are all innocent of the charge. From Richard Lester's prize winning "The Knack".

even if extremely eclectic in many ways, is given wit and piquancy by the dialogue, written jointly by Mai Zetterling and her husband.

The Poles still resort to the last war as a source of inspiration for their films, and Aleksander Ford's "The First Day of Liberty" is one of the first attempts to show the Germans as human beings. Some Polish soldiers, liberated at the end of the war, spend their first day with a German doctor and his family, one of whom is an SS officer. The tension between the Poles and their enemies is beautifully conveyed by Ford, whose use of the wide screen is repeatedly breathtaking. A trifle heavy and academic for many tastes, "The First Day of Freedom" is well acted by Tadeusz Lomnicki and Beata Tyszkiewicz, the rape scene, near the beginning, as Russian soldiers burst into the house, having tremendous impact.

Hungary sent a feature-length ballet film to the festival. This promised to be dull and exacting to watch, but thanks to some smoothly-integrated special effects and the continually thrilling patterns of colour, the story (based on "The Red Shoes" and called "Eternal Dance") comes across quite neatly. One remains uneasy about the mixture of styles used in the course of the film, and the lessons of "West Side Story" are always fairly



noticeable. A pity, though, that the Hungarians did not enter a film about contemporary life in Budapest: however skilful and engaging, a full-length ballet film always seems "déjà vu" nowadays.

The less said the better about Bardem's disastrous, mongrel "Mechanical

Pianos". It is astonishing that this once talented director could not draw a convincing background for this pathetic story of love and jealousy in a Spanish coastal village. Melina Mercouri and Hardy Kruger are incongruous and self-complacent to a grotesque degree. It is even more incredible that the Cannes authorities invited such a concoction when they refused the latest Satyajit Ray, Torre-Nilsson and Kurt Hoffman films.

A word about "The Collector", which carried off the two acting prizes (for Terence Stamp and Samantha Eggar). An uninspiring film, but remarkable because of the restraint and tact with which William Wyler has approached the novel (by John Fowles), about a pathological young man who kidnaps a girl in order to "possess" her in a strange, intangible kind of way.

The Rumanian entry was surprisingly assured. "The Forest of Hanged Men" won Liviu Ciulei the award for the best direction, and it is set on the Austrian-Hungarian front during the first world war. A Rumanian officer shares in a Court Martial that condemns a Czech deserter to death, and is troubled by his conscience afterwards. The period atmosphere is evoked with an unpretentious ease that makes one feel that if Ciulei had been born in a larger country he might have made a major name in the cinema.

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Left: Jacques Perrin in "The 317th Section" (France).

# FESTIVALS

After Cannes, rapidly follow the festivals at San Sebastian (June 3rd—12th) and Berlin (June 25th—July 6th).

It is always an advantage to start off a festival with a controversial situation and Spanish journalists at San Sebastian were incensed at the withdrawal of the French film, "La Vieille Dame Indigne", so that (it was rumoured and published) it might be able to go to Venice.

Sig. Chiellini, the director of the Venice Festival, has subsequently made known some "inexactitudes" concerning the situation, stating that he had seen the film at Cannes and had left it to the director and producer to decide whether it would go to Venice.

However, the Golden Shell of San Sebastian was finally awarded to two films — Edward Dmytryk's "Mirage", starring Gregory Peck, Diana Baker and Leif Erickson and Otakar Vavra's "Zlata Reneta" (The Golden Queen), this latter, a Czech film, with a distinguished performance by Karel Heger as the elderly man who returns to his native village and tries to rekindle a love he left there.

A second prize went to the Argentine director Fernando Siro's "Nadie Oyo Gritar a Cecilio Fuentes" (No-one heard Cecilio Fuentes cry).



Above: Britain's entry at San Sebastian was Terence Young's "The Amorous Adventures of Moll Flanders". Kim Novak is seen here in the title role.

Left: Alain Delon and Ann-Margret in Ralph Nelson's "Once a Thief".

Below: From Wojciech J. Has's unusual period piece "Manuscript Found at Saragossa", which represented Poland at San Sebastian.

Monicelli won the director's award with his slick and amusing "Casanova 70" and Marcello Mastroianni, the star of the film, won the actor's prize.

Lilli Palmer won the actress award for her playing in the British film, "Operation Crossbow".

Special mention went to "The Enchanted River" (USSR) directed by Julia Solntzeva on a posthumous Dovzhenko script, and "Deracinement" (Cuba).

The Golden Shell for short films went to France's "The Invention of Photography" directed by Michel Boschet and André Martin.

As usual the festival proved a pleasant if uneventful meeting place for film-makers with an interesting Horror Film retrospective and discussions to add flavour.

The Berlin Festival which opened on the June 25th has a number of special attractions, in particular, the newly introduced Information Section which has already proved very successful at Cannes. Also, to mark the 70th anniversary of photography in Germany, there will be a retrospective of German cinema, stressing films of the twenties. This important retrospective includes such films as Stella Bay's "Der Student von Prag" (1913); "Der Golem" (1920); Lubitch's "Anna Boleyn" (1921) starring Emil Jannings; Pabst's "Der Schatz" (1923); Murnau's "Tartuff" (1925) starring Krauss, Jannings, and Lil Dagover, and "Kuhle Wampe" (1932) starring Hertha Thiele and Ernst Deutsch.

In the competition itself are France's "Thomas L'Imposteur" directed by Franju; "Two" directed by the young Danish director Palle Kjaerulf-Schmidt whose "Week-end" we have seen in England; "Vereda da Salvacao" directed by Anselmo Duarte (who won the Cannes Grand Prix in 1962 with O. Pagador de Promessa); James Ivory's second film, "Shakespearewallah", about an encounter between Englishmen and Indians two decades after Indian Independence (with a score by Satyajit Ray, incidentally), and Gunnar Haglund's "The Royal Track" (see CFR May 1965).

A discussion about today's cinema by young directors and film critics will be presided over by Gideon Bachman.

Last minute information adds these further films: Rolf Thiele's "Walzungenblut" (based on the Thomas Mann story) and Kurt Hoffmann's "Das Haus in der Karpfengasse" (made in Czechoslovakia) representing Germany; Rodolfo Kuhn's "Pajarito Gomez" (Argentina); "Repulsion" (Great Britain); Satyajit Ray's "Charulata" (India); "Una Bella Grinta" (Italy); Julio Diamante's "El Arte de Vivir" (Spain) and the much heralded western take-off, Elliot Silverstein's "Cat Ballou" starring Jane Fonda (USA).



Anaer From Gunnar Haglund's romantic thriller, "The Royal Track", which represents Sweden (with Bn Widerberg's "Luvé 65") at the Berlin Festival.

Below: Anna Karina and Eddie Constantine in Godard's "Alphaville" which, with Franju's "Thomas L'Imposteur" and Agnes Varda's "Le Banheur" represents France at Berlin.



# BERLIN 65

# CONTINENTAL FILM REVIEW

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# the month

## CANNES WINNER

It is some time since a British film took the Grand Prix at Cannes, and for all its originality, it was something of a surprise when Richard Lester's "The Knack" took precedence over some illustrious names.

Nevertheless the film is youthful and very much of today, its way-out fantasy technique just, perhaps, a little overdone, competing with the personalities of the four main players: Rita Tushingham, Ray Brooks (as Tolen, the lover boy), Michael Crawford (as the envious Colin) and Donal Donnelly (as the eccentric artist with a hatred of domestic brown).

Fortunately both Rita Tushingham and Michael Crawford (who wins the girl in the end) have strong, winning personalities and survive the competition — indeed, Crawford reveals himself as a star of genuine charm and real potential.

Surrealist in technique, the film successfully makes use of all kinds of styles with material that springs essentially from everyday life — this gives it a natural logic and pattern despite the sharp cuts between the characters and passersby (who appear to be making comments on the action and on life generally), and the links between odd comments and the class Colin teaches — this latter is

Some of the girls who, to the envious Colin, seem to be constantly passing his door on the way up to Tolen's room. A fantasy sequence from Richard Lester's highly original, "The Knack". Jenny White is seen in the foreground — no wonder Colin is eager to acquire the knack.



extremely effective, being both amusing and psychologically accurate.

Lester, we are told, allowed a reasonable amount of inventiveness on the part of the players, and it has come off, giving the film that freedom of action which is the stamp of the young cinema everywhere.

Without any real hicc perhaps hut an engaging effort.

## BERGMAN SEASON

Commencing at both the International Film Theatre and at the Hendon Gala on the first of this month is a comprehensive Bergman season of twelve films: "Waiting Women", "So Close to Life", "Summer Interlude", "Smiles of a Summer Night", "Seventh Seal", "The Face", "Port of Call", "Lesson in Love", "Devil's Eye", "Wild Strawberries", "Through a Glass Darkly" and "The Silence".

## LES DAMES

Robert Bresson has made six films in twenty-two years — he is now preparing a seventh, "Au Hasard Balthazar" (a donkey is the star) to be produced by Mag (Parapluiers de Cherbourg, Le Bonheur) Bodard.

"Les Dames du Bois de Boulogne" (Academy Club) was Bresson's second film, made in 1945, two years after his successful "Les Anges du Péché". "Les Dames" was not so successful, perhaps for a number of reasons, one of them certainly because it was the collaboration of two quite different, introvert poet-artists — Cocteau (who had just previously written Delanoy's "L'Eternel Retour" and was preoccupied with symbolism) and Bresson who was concerned more with minute psychological analysis.

Hélène, played by Maria Casarès, is a typical Cocteau character with one foot in the 18th century (the film is based on an episode from Diderot's "Jacques le Fataliste") and the other in twentieth century Paris.

Jean (Paul Bernard) on the other hand is more a Bresson figure, positioned by fate and accepting the final throw.

"Les Dames" reveals very clearly the major aspects of what was to be-



Ray Branks, as Tolén, takes one of his many girl friends out for a ride (she is breathing into his gloves before putting them on his hands). At the window watches the irate Colin (Michael Crawford) who, as the owner of the house, wants to evict Tolén, but as a young man, wants Tolén to teach him the knack he has with women. The film is gay and lighthearted — one of the best to come from British studios recently and deserving its Grand Prix award at the Cannes festival.

come the unmistakable style of Bresson (even though he later used non-professional players) and it is this which holds the film together. Despite the incongruous characters: Hélène, working out her stupid revenge on the lover who has tired of her; Jean, ineffectually relying on his former mistress to arrange assignments for him; Agnes, a real fille champêtre — La Belle in a shapeless raincoat with all men as La Bête — despite all these odd characters, Bresson does manage to give the film a unity which, as Monique Fong has written in an

analysis of the film, proves Bresson to be an author rather than a director of films.

## GANCE SEASON

The Abel Gance season which begins this month at the National Film Theatre is a must — it seems incredible that Gance's first film was made in 1911 and his most recent shown here at last year's London Film Festival.

In the credits of his "Napoleon" (the sound version into which he incorporated fragments of the silent film "in a sort of evocation of Bonaparte's glory, made by his followers after his fall") the name Antonin Artaud will be discovered — one of the pioneers of the "theatre of cruelty". It is interesting to note that he plays Marat as he says himself in an interview recorded in the third volume of his complete works: "Marat was the first screen role in which I was conscious of being the character — trying not only to reveal the truth but to express the conception I had of a man who seems to have been the incarnation of a natural force, disinterested in and indifferent to, anything that was not relevant to his own passionate ideas."

Cont. overleaf



Left: From "Image of Love." (Jacey, Marble Arch).

## From previous page

This third volume, incidentally, is of particular interest to filmgoers — entitled "Artaud, homme de cinema", it provides a moving picture of Artaud's ideas and frustrations in the world of the cinema and the theatre.

## CROOKS IN CLOVER

Georges Lautner is, in our opinion, a very much underestimated director. He has achieved, recently, a big success with comedy thrillers but, in fact, his earlier work shows that he has a flair for strong, dramatic situations.

However, one of his comedy-thrillers, "Les Tontons Flingueurs" (Crooks in Clover) is now at the Cameo Poly. Based on a story by Albert Simonin it is about the provincial Fernand (Lino Ventura) who is summoned to Paris by a telegram from a dying friend of his youth. It transpires that he is now the boss of a crime empire and wants Fernand to take over and look after his attractive daughter, Patricia (Sabine Sengen) who is unaware of the sources of her father's income.

Not unnaturally certain members of the gang object to Fernand's muscling in, but they are taken care of and Patricia finally marries the son of a bank vice-president — an ideal match for a racketeer's daughter.

Claude Rich, Bernard Blier and Francis Blanche are among the accomplished cast.

## REPULSION

Right:

Roman Polanski celebrates his first British film, "Repulsion", at the Ad Lib club with (left to right): Suzanna Leigh (star of "Pleasure Girls"), Paul McCartney, Christiane Maybach, Yvonne Furneaux (star of "Repulsion")



Roman Polanski's brilliantly observed "Repulsion" well deserves the honour of representing Britain at Berlin. Opening with deceptive slowness this study of a disintegrating personality builds up to a climax of almost unbearable horror.

Catherine Deneuve is the young girl, who, through her close proximity to her sister's love life, first rejects all male advances towards her and then, caught up in the conflict of desire and rejection, loses control and strikes out with terrible vehemence.

While always essentially within its psychological context, the film has an impact rarely seen on the screen all achieved with the economy of means so typical of this young Polish director.

This month the Paul Czinner — J. R. Maxwell production, "The Bolshoi Ballet" will be widely seen. This comprises seven ballets or excerpts including Ulanova as Giselle.

"A Shop on the High Street" directed by Jan Kadar and Elmar Klos is reviewed by Peter Cowie in his Cannes report. It can be seen now at Academy 2.

Superbly acted by Jozef Kroner, one of Czechoslovakia's leading actors (as the goodnatured carpenter whose Nazi brother-in-law puts him in charge of a Jewish shop) and Ida Kaminska, head of the Warsaw Jewish theatre, (as the old shopkeeper), "A Shop on the High Street" is full of the irony of life that is alternately warm and chilling, amusing and deeply moving.

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# beach wear 65

Right: Vittorio Gassman seems a little incredulous at the beach wear in his new film "La Congiuntura"

Below: Ugo Tognazzi seems surprised at the American beach wear in his new film, "Una Moglie Americana" (An American Wife).



Below: And Tognazzi continues to doubt his eyes — still from the same film.



Right: Ermanno Olmi shooting a scene for "There Came a Man"

Ermanno Olmi was born at Bergamo July 24th, 1931. After a technical education he became interested in film-making and made a number of documentaries before his first full-length work, "Il tempo si è fermato" (1959) shown recently on British TV.

"Il posto", in 1961, established Olmi as one of the most important young Italian directors, possessing the kind of humanity which had made the earlier De Sica, neo-realist films, great.

Olmi used non-professional actors and his third film, "I fidanzati", not only proved his depth of feeling, but also his awareness of the new narrative techniques.

Now he is just finishing his most important film, "There Came a Man", based on the diaries of Pope John XXIII.

Apart from Rome locations, Olmi shot his film at "Sotto il Monte" in the Bergamo area, (birthplace of Angelo Roncalli), Venice, Sofia and Istanbul, and then for three weeks in Paris.

Talking about the film to Luigi de Santis Olmi said:

"I want the film to be a memory of an exceptional man who will never be forgotten. I have, in fact, devoted only a small part of the film to the man as a Pope. This is too close — too well-known. I have tried to show the spiritual path of this great man, therefore much of the film deals with his childhood and adolescence against the countryside which the young Angelo Roncalli knew as a boy. His relationships with his teachers, his parents, with Don Francesco and with his uncle Saverio.

"Much of the dialogue and commentary comes from the work, 'Diary of a Soul', and the letters and writings of the Pontiff.

"When you read 'The Diary of a Soul' you understand the love Pope John had for each and everyone; his generosity, his balance and justice."

At an Italian press conference Olmi told us:

"For obvious reasons of respect I did not want to present Pope John in the conventional theatrical way, to limit an actor to a physical likeness in the genuine vestments — I wanted to get free of this convention and therefore gave the maximum emphasis to the function of the Mediator relating the personality of the Pope to the action and to the public.

"'There Came a Man' is not a story of a face, but the story of a man.

"It is the Meditation that is important for me — this is the key to the man — the face of the Mediator is not important. The Mediator speaks the words of characters in the story — or describes a person — in fact dialogue and commentary alternate and are one.

"The Mediator (Rod Steiger) presents to the spectator the thoughts and the spiritual figure of Pope John, from childhood, to maturity and to death. The places in which the action originally took place have not always been reconstructed in their entire authenticity, but generally suggested, just as the people of today are much the same as people of that time.

"This has been done before, for example the Narrator in Tennessee Williams' "Glass Menagerie" and there are several examples in Pirandello and other writers. The logic of the film is within, not temporal, the same logic which made such effect with the chorus in Greek drama and which allows the public to accept a truth in a poetic fashion."

Apart from Rod Steiger, the only professional actor is Adolfo Celi who plays the part of the Bishop of Bergamo, Monsignor Radini Tedeschi, whom Pope John made his secretary. All the other players have been taken from walks of life best suited to the roles they play.



Above: From Olmi's "There Came a Man"

This, is, of course, the first time Olmi has directed a major professional actor and it is his first film in colour.

The influence of Pope John XXIII was profound in all spheres of Italian life and it is interesting to see that Pasolini's film, "The Gospel According to St. Matthew" was dedicated "to the dear, fond and familiar memory of John XXIII".

This provoked Canadian Real La Rochelle to ask Pasolini about the dedication, for as Lajeunesse pointed out in his current review of Pasolini's film in "Image et Son" (May) "Of the four Evangelists Matthew is the one to keep to the traditional biblical tone — Christ as the link with David — the Messiah announced by the Prophets — vehement, poetic, full of proverbs and prophecies. The divine tenderness, the sweetness, the fraternity, the humility so apparent with St. John is, in the Gospel of St. Matthew, much less apparent.

How, then, did Pasolini reconcile his choice of a more violently contrasted Christ with the kindly Pope John XXIII?



Above:  
Rod Steiger in Olmi's film, "There Came A Man".

Pasolini replied: "Superficially, the figure of Pope John was different from the character I have given to Christ. At first glance John XXIII was essentially a very cultivated person, aware and sensitive to others. And these characteristics were not always apparent in St. Matthew's Christ who appears sometimes a little rough, even brutal.

But John XXIII was not in sympathy with the bourgeois type of humanity, for under his sweetness and good humour (he was, after all, from the countryfolk of the Italian north) he had firmness. Besides, his moments of sweetness were always accompanied by humour and realism.

Below: Christ and His Disciples — a scene from Pasolini's "The Gospel According to St. Matthew".



The Christ of St. Matthew is implacable, inexorable, who has never a moment of rest; he lets nothing pass; he is always in a state of great tension. I have followed all this faithfully, although moments of tenderness remain which I appreciate very much. For example, in his dealings with children.

This was also my idea of Christ and for this reason I chose St. Matthew's text and not the others.

We usually visualize Christ with 19th century, bourgeois romanticism and in making a film one has to avoid this, for it is false, both historically and theologically, for in this idea of Christ, sentimentality plays too great a part.



**to the  
memory  
of  
pope  
john**

Left: From humble surroundings a young mao sets out on a career of high destiny ("There Came A Man").



Vittorio De Sica and Christine Delaroche smile for the camera in the Paris studios during the shooting of "Un Mondo Nuovo".

## DE SICA — ACTOR DIRECTOR



Vittorio De Sica is a man of compromise yet in compromising he never sacrifices his integrity — whatever he does — and he does a wide variety of things — from playing small roles in such films as "La Fayette" or "Moll Flanders", to directing Sartre's "The Condemned of Altona", the splendidly dramatic "La Ciociara" (Two Women) or the frankly commercial and entertaining "Yesterday, Today and Tomorrow" and "Marriage Italian Style" or the seemingly ill-fated "The Last Judgement" — to each of these, he gives the full specific treatment.

Left: Smiling still, Vittorio de Sica during the shooting of "The Condemned of Altona", an unusually morbid subject for the irrepressible Italian director.

If it is a film for fun — it will be just that — if it is a serious theme De Sica will not introduce the easy relief.

Perhaps only in "Marriage, Italian Style" did he falter — thinking perhaps to combine the drama of "Two Women" with the comedy of "Yesterday, Today and Tomorrow". It was, I think, an artistic mistake, but De Sica makes few of them.

Now he has just completed a new film in collaboration with his old friend Cesare Zavattini, "Un Mondo Nuovo" (A New World) and now having finished this he is already embarking on lighter and contrasting films "Hunt the Fox" and "The Clown".

"The first idea for "Un Mondo Nuovo", Cesare Zavattini tells us, came from all kinds of things. It is an Italian, Roman, story, the result



Above: Christine Delaroche and Nino Castelnuovo in two scenes from "Un Mondo Nuovo" (A New World).

of analysing many reports about the relationships between fathers and their sons."

"Carlo decides to break away from his conventional parents and make his way in Paris as a photographer. Anne,

just twenty, is in her first year studying medicine. She comes from the Auvergne, rejecting the limitations of a small provincial town.

At the famous Paris hall, the Salle Wagram, where every year the medical

students have a ball, Carlo is there with his miniature camera hidden in a packet of cigarettes.

Anne and Carlo meet. Paris is a wonderful city. Life is wonderful.

Cont. next page.

Below: De Sica instructing his "medical students" for the Salle Wagram fancy dress ball sequence.



From previous page.

Anne continues her studies, Carlo tries to work out his own way of life, dreaming of using his camera to see the truth of life, admiring the work of such photographers as Capa, Penn, Avedon.

Until one day Anne discovers she is pregnant. She avoids Carlo, who finally seeks her out in the medical faculty.

In the streets of the capital, in a Metro lift, on a Metro station, at the foot of a statue on the Place de la Concorde, on the back of his vespa in the Paris traffic, in a little room in the Cite Antony, at La Huchette, against the background of jazz their love and their problem of love is discussed and argued until finally Anne decides to sacrifice the baby.

In order to get the money for her to visit a Swiss clinic, Carlo agrees to the demands of an elderly woman.

Finally Anne visits a woman in Paris who will arrange everything, a woman of some charm and culture, Carlo outside waits in a state of nervous anxiety. Anne, too, waits in the attractive house, the pent-up tension of the past weeks suddenly welling up within her to a final protest.

She rejects the idea of losing the child and joins Carlo in the street. He puts his arm about her and suggests a drink. But tired, she wants to sit down. Together they go into little cinema. They sit silent.

She tells him, in defeat, yet seeking in his expression a triumph, that she could not go through with it. He looks at her for a moment and then turns his face to the film which is concluding, "The End" appears on the screen. They sit immobile as the hard lights go up.

It is a story, not new, but constant, one in which De Sica can reveal all his sympathy and humanity.

Christine Delaroche, whom De Sica has chosen to play the role of Anne, is a young twenty-one year old Paris actress who made her stage debut last year in Corneille's "Illusion comique".

Nino Castelnuovo, who plays Carlo, was born at Lecce twenty-eight years ago. After playing in several Italian films he scored a personal success in Demy's "Les Parapluies de Cherbourg". This gained him a seven film contract with 20th Century Fox, the first of which has been "The Reward" directed by Serge Bourguignon.

Vittorio De Sica was born at Sora in the province of Frosinone and is sixty-three on the seventh of this month. But he remained at Sora only six days, for his father, a Bank of Italy official, was transferred to

Right, top: De Sica in lively mood on the set of "Un Nuovo Mondo". Right: Nino Castelnuovo as Carlo, a press photographer in fancy dress with a minute camera in action.

Right: Vittorio De Sica and Kim Novak in Terence Young's "The Amorous Adventures of Moll Flanders" — a British production.



Naples where the boy spent his childhood, absorbing the volatile temperament of the people of that port.

He became very popular as a stage actor before appearing in his first film, "La segretaria di tutti" (1931).

With "Maddalena zero in condotta" (1939) he became a film director and continued with "Teresa Venerdì".

With "I bambini ci guardano" a deeper side of De Sica was revealed and, of course, with "Sciuscià" (1946), "Ladri di Biciclette" (1948) and "Umberto D" (1952) he became one of the most important directors of the neo-realistic cinema.



## italians out west

Only a few years ago the muscle men from America were making the trek to Italy to play mythological heroes — they are still doing a fair if slightly waning business. Now the current vogue is for westerners, and the American actor Adam West, known chiefly through his TV series, has signed an Italian contract and his first film will be a "western avventuroso-psicologico" — "I Quattro Inasorabili" (he is also down for "6 Pistole per i McGregory").

But best in the western market seems to be Corbucci's parody of Shakespeare — "Johnny Hamlet". How psychological can you get?

Sophia Loren continues to be the truly great diva, as the Italians say. She has completed Ustinov's "Lady L", and is making Stanley Donen's "Arabesque" opposite Gregory Peck and is down to star in two films produced by Carlo Ponti for MGM — "Gabriella" and "Madre Cabrini".

"Gabriella" will be directed by Henri Verneuil and is based on the romantic and adventurous novel by Jorge Amado — it is set in Brazil.

"Madre Cabrini" is based on the life of the "Saint of the Emigrants" and the cast will be international.

It's four years since Gillo Pontecorvo made his powerful "Kapò". Now he is working on two films: "Magic" — an enquiry which searches out the latent potential of man all over the world, and "The Battle of Algiers", a tremendously tense drama of one of the most violent episodes of modern times.

"Magic" is being shot in Africa, Asia, Latin America and Europe and French director Reichenbach is helping out in South America.

Carlo Lizzani, who is really back in the director's chair these days, has a fine cast for his latest film "Delitto di lusso" — Nadja Tiller, Robert Hossein, Enrico Maria Salerno, Daniela Bianchi and Mario Adorf.

The Spaak sisters, Catherine and Agnes, are creating good-time girls by the dozen in the Italian cinema — the latest is "La ragazza" — the title and the role played by Agnes Spaak in Giuseppe Orlandini's new film (he directed the successful "La pupa").

Like "La pupa" it is set in a specific provincial region, this time

Right:  
Rosanna Podesta,  
in  
"I Uomini d'Oro"  
(Men of Gold)



taking in Reggio, Emilia, Modena, Capri and Sassuolo.

Agnes Spaak plays a young girl from a reform school who looks like taking the downward path until...

Ragazzola is Emilian dialect for a pretty and easy going young girl.

Swiss actress Ursula Andress began her career in Rome as a photographer's model when she was nineteen. She began to get bit parts in films like "The Loves of Casanova" and "An American in Rome".

Now she is a star playing opposite Sean Connery, Belmondo and now Marcello Mastroianni in Elio Petri's new film, "The Tenth Victim".

Below: Raf Vallone, one of Italy's most intelligent actors, has been a popular star since his success in "Bitter Rice" — now he is working in American as well as European productions. He was born in Calabria, February 17th, 1917.



Left: Rosanna Podesta, one of the loveliest of Italian stars, looks really "fused" in this scene from "I Uomini d'Oro" (Men of Gold) directed by her husband Marco Vicario.



# IN FOCUS

**TOP CONTINENTAL  
PHOTOGRAPHERS LOOK  
AT CONTINENTAL  
BEAUTY**



Above: Out of the studio and by the sea for fresh looking Munich blonde, Brigitte Wenzel

How to pose a model — "keep them looking natural"; Sam Levin told us — and of course — we could add, beautiful.

Right: Famed Paris Photographer Sam Levin takes a more classical look at Veronique Vendell.







A freestyle position adopted by Orbidea De Santis who has just finished "Io uccido, Tu uccido" directed by Gianni Puccini.

### POSING AS A RECLINING ART

Below: Veronique Veodell, the young French actress is now in Italy making "777 Operazione Mistero"



Right: a rough house scene from Chahrol's comedy-thriller "The Tiger Likes Fresh Meat" in which an army officer is urged to play chaperone to an ambassador's wife and daughter until he realises an international gang has its reasons for scaring them. Roger Hanin, the only suited gentleman in the illustration, plays the officer.

## SUPER HUMAN BONDAGE

Everyone is getting on the Bond Bandwagon; a complete file could be kept on the secret agents working in the cinema. Bond is undoubtedly the aftermath of protest.

A few years ago (only six or seven) young men were identifying themselves with John Osborne's Jimmy Porter, now, with fewer illusions even than Jimmy, they are escaping into an uncommitted blue sky comfortably seated on an inflated ego.

James (as distinct from Jimmy) is

a virility figure with all the never-had-it-so-good, acquisitive society symbols and know-how. A man has to be tough and you don't have to draw him a blue-print.

Bond is the Madison Avenue westerner — with his morals updated.

007 shirts — 007 belts — 007 socks — why do we fall for all this?

Because we still have that corny old insecurity complex and house mortgage settled on our shoulders and instead of doing things ourselves we are too easily prone to read of others doing them and the more improbable and fantastic the adventures and events — the better.

Escapism is still what the majority of people want when they watch TV.

Taking the telephone call is Ken Clark, special FBI agent, Jack Clifton in Maurice Cloche's "Jack Clifton Chases Vostock 3" — one of the French "James Bond"-type thrillers. Reclining elegantly, and waiting, impatiently no doubt, for the telephone call to end, is eye-catching, spy-catching Margit Koesl. The story is about Mediterranean fleet information leaking out via a satellite.



go to the cinema or theatre — but we are living in violent changing times so let's have the story supered up and the blonde just that bit lusher. It will cover over, not too adequately, the fact that we're living timorously and there doesn't seem to be an out.



Above: Marie Laforet as Marie Chantal in Chabrol's latest thriller eyes a razor with some trepidation.

Left: Raymond Pellegrin shields himself behind Mylene Demongeot in Hunebelle's latest adventure thriller, "Furia".  
Below left: Mylene Demongeot in another rough-house scene from the same film.



or some  
like it tough

Below: From — "The Tiger Likes Fresh Meat" — Roger Hanin as protector and chaperone to an ambassador's wife and daughter nearly gets compressed (with the daughter) by a car-breaking machine. Buyers of modern pieces of sculpture derived from such compressions should give this a thought.



# inter national

Right: Blonde, London horn, Margaret Lee, was once dubbed a second Marilyn Monroe, but she is now starring in Italian films such as "La Vedovella" and Orlandi's "La Ragazzola" with her bright personality uppermost.

Now Margaret has gone to Hollywood to star with Dorothy Dandridge in "I Shot Johnny Ringo" to be directed by Tommy Noonan.

Below: Tall, lovely Gloria Paul was seen in London recently in a stage musical with Renato Rascel and the audience might well have thought her Italian. She certainly has played in many Italian films lately but, in fact, she is British born and was recently in town to make the Morecambe and Wise comedy "The Intelligence Men".



# interchange

Tower Bridge is as photogenic as the Eiffel Tower. Below: left Catherine von Schell in the German Edgar Wallace film "Traitor's Gate" and right, French star, Sophie Hardy in the British musical "Three Hats for Lisa".





Above: Swedish-horn blonde, Hanna Rasmussen, has been brightening Italian films for a year or two, one of her most recent being — "In Italy it's Called Love", directed by Virgilio Sabel.

Interchange is the operative word in the world of films today. Monica Vitti in England making "Modesty Blaise"; Claudia Cardinale making "Blindfold" in America; Suzannah York, Stanley Baker, Juliet Prowse working in Africa on "Dingaka" in which the thirty-five year old African actor Ken Campu will undoubtedly make a big impression; Catherine Deneuve and Roman Polanski working in England on the Polish director's powerful film "Repulsion"; Ulla Jacobsson working with Kirk Douglas in Norway on "The Heroes of Telemark."

Antonioni directing Monica Vitti in a sketch for "Foreign Girl in Paris"; Luciana Paluzzi as a James Bond girl in "Thunderball"; Polish born Barbara Lass in America for "Symphony for Two Spies"; George Ardisson making a big name for himself in Italy; Hardy Kruger starring in Camus's "Song of the World"; Eva Bartok acting on the London stage and making a film in Italy; Yugoslav actress Beba Loncar busy in Italian films.



Right: Luciana Gili looks just right for an 007 playmate.

# the canadian cinema and the quebec revolution

Talk of the new Canadian Cinema has been around for some time, but apart from the brilliant animated work headed by McLaren and, in unfortunate contrast, some pretty tedious cinema vérité stuff, there had not been a lot, it seemed, to shout about.

★

However, after Karlovy Vary last year, we did mention Claude Jutra's "A Tout Prendre" which we thought might have been the spear-head of a Canadian new wave. There seems to be mixed feelings about this however.

Leo Bonneville is the Directing Editor of the always interesting Canadian (French) bimonthly, "Sequences" (2 dollars 6 issues) and he has given us permission to translate an article which he wrote and published in the recent issue — "The Canadian Cinema and the Quebec Revolution". One of the films mentioned in the article, incidentally, opened the Critics Week at Cannes, namely Gilles Groulx' "Le Chat dans le Sac".

First there was "Alone or With Others" by Denis Héroux and cameraman Michel Brault, which comprised interviews with Montreal University students in cinema vérité style. Students expressed themselves freely about things close to their hearts and the film veered from parody to seriousness "bursting the abcess of French Canadian University life".

But we remained sceptical of its value as a film. The cinema is an art which deserves respect. Film-makers should think about their subject and treat it with sincerity and behind the camera should be a creator.

"A Tout Prendre" had again Michel Brault as cameraman but directed here by an artist who knows and lives for the cinema, Claude Jutra.

Unhappily there were mannerisms, many images were perfect but many of the effects artificial — Jutra's film seemed icy-petrified. The revolution seemed to have reached an impasse — despite the wind of freedom so evident with Jutra — both "A Tout Prendre" and "Seul ou avec des autres" (but for quite opposite reasons) were abortive revolts.

"Trouble fête", that at least, is a revolt. Young people who see the film recognize themselves in the characters. This is the strength of the cinema: you are there, sitting comfortably in a seat and what is happening on the screen is your story, your cries, your pleasures. You identify yourself — you become — always sitting in your comfortable seat — a revolutionary... inactive. One is not concerned with the reasons why the characters revolt against their teach-

Below: Barbara Ulrich in Gilles Groulx' "Le Chat dans le Sac"



Above: Sally Sales and Michael Sarrazin in George Kaczender's TV play for "NFB Presents", "You're No Good".

ers, or parents — these are points which only make the young impatient. The responsibility lies with the

author who perhaps only wants to shock or to emphasize scenes for effect.

In sum, Pierre Patry plays with dramatic effects. As a man of the theatre he knows well enough how to provoke young people. But one cannot repeat too often — the theatre is not the cinema — and it is not enough to run around Montreal for a short time to make real cinema.

Modern cinema has made us reject film artificialities. A profound respect for the events and truths of today negates an author's dramatic tricks and effects.

"Trouble fête" remains a warning to teachers and students of the malaise among young people but the stage tricks are so gross that the reflective spectator is struck only by the naïveté of the author. "Trouble fête" is a raucous cry in the Canadian Cinema.

Claude — the main character of Gilles Groulx' "Le Chat dans le Sac" is a dissatisfied young man living in a bourgeois milieu which has become intolerable for him. How can he break his chains and let free his ideas? Already he has shown some proof of defiance involving, not without obstacles, a Jewess, Barbara.

Claude's anguish is in his soul. He is young, weak, intellectual, who tries to reason out everything. He is in fact, a social misfit. He does not accept his condition. But is this not the first step of every revolt? What does he do? He isolates himself from his milieu and lives alone, far from the noise of the town, at Saint Charles, to meditate on his past and think about his future. This solution seems to me to be highly suspect. It takes a good dose of courage to endure solitude and one could ask, not unreasonably, if this retreat would avail Claude of the necessary tears for him to face life.

This is Groulx' first film and his images have quality and there is a certain filmic-spontaneity of dialogue. The film is interesting but the naïveté of the scenario is risible.

Patrick Straram's "La Terre à boire" has already had considerable publicity — here again is the revolt against social conformism. Everything we have accomplished in a capitalist bourgeois society is tainted with hypocrisy. The frailty of the moral values guarantees us a variety of amorous adventures. Happiness is found in the present moment. That there can be anything lasting in love is an illusion quickly dispersed.

The confusion of ideas reflects in the confusion of the film... the author-writer loses himself, and us, in a labyrinth of confused ideas.

After the success (?) of "Seul, ou avec d'autres", les cinéastes (?) of Montreal University were not going to deny the public another film.

A pêle-mêle of authentic events: diploma presentations, conference-debates on the independence of Quebec, a demonstration of students, all this is a background to a fictional, amorous intrigue in which a student competes with his father (a University professor if you please)

Right Top: Gilles Groulx (white sweater) follows his cameraman (Jean-Claude Labrecque) round two players during the shooting of "Le Chat dans le Sac". Second from top: Barbara Ulrich sees herself doing an Anna Karina (in "Vivre Sa Vie") in "Le Chat dans le Sac". Third down: William Frueta and Irena Mayeska in "Drylanders". Fourth down: Dona Saunders and John Kastner in "Phoebe".

for the favours of a young emancipated student. But you quickly forget these childish goings on and become genuinely, if unintentionally, disturbed by thoughts about independence, separatism and terrorism.

In fact, despite the incoherence of the subject, the confusion of themes, the untidy direction, the amateurishness of the interpretation and the poverty of technique one believed that the public would go to see it.

But, no, the public did not go. The public refused to accept for a second time the clichés of a would-be cinema vérité wild and unedited. The revolt of the students against sexual morality, against the Confederation is only exhibitional hiccups. It smacks of practical joking.

The public, in fact, has been more in revolt than Denis Heroux and his interpreters.

The most valuable revolt is that which gives the author the ability to express himself freely. In the films mentioned the authors have made the films they wanted to and, undoubtedly with limited means. But the lack of finance is always a too easy alibi for failure. Let us be frank. Each of the films we have mentioned are not great but all indicate the difficulty of making a homogeneous work.

After the revolt will come films directed with more serenity and less caprice. We believe that the great Canadian films will come tomorrow. This will be the real revolution in the Canadian cinema.

Leo Bonneville leaves little doubt about his opinion of these new films and certainly it seems that two of the main weaknesses are pretentiousness and poor thematic material — usually concerning the sex habits of young people.

Don Owen's improvised film, "Nobody Waved Good-bye" (seen and widely admired at the London Film Festival last year) had the usual young man (played by Peter Kastner) who though coming from a good home still finds it difficult to know what he wants from life and finds solace largely in his unsophisticated love for his girl Julie.

A new TV series from the National Film Board of Canada began last October with "Phoebe" a "dramatization" exploring the state of mind of a pregnant teenager.





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Robin, Emma Penella, Jean Seberg, Jacques Sernas,  
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## CONT. FROM PAGE 23

According to George Kaczender, who wrote the script and directed this production, "cinematic language has been used in an unconventional manner to express the girl's fantasizing of future confrontations with her parents, the boy-friend and the school principal; anticipating the varied possibilities in their reactions". Phoebe recalls her romance in the light of her present dilemma, considering the alternatives, none of

which provide actual solutions to the problem.

The title role was played by Dona Saunders, with John Kastner as her boy-friend. Both are Toronto actors.

Kaczender also wrote and directed another teenage-problem theme in the same series (May 26th this year) entitled "You're No Good" and described as a "pattern of behaviour brought on by a youth's encounter with contemporary society".

Other programmes have been and will be a dramatization of the last voyage of Henry Hudson; a report on Canadian schools and a candid account of Buster Keaton's involvement in the making of a documentary film in Canada. From Quebec City, NEB PRESENTS will feature a filmed portrait of the Seminary of Quebec, outlining its significance to French-Canadians. Included in this presentation are excerpts from recent ceremonies marking the 300th anniversary of that institution.

Of all these films it seems that Gilles Groulx' "Le Chat dans le Sac" has something of the real contemporary flavour of the French nouvelle vague which gave the cinema its first real post-war sting.

His hero Claude is a journalist from a working-class family, committed to the nationalist struggle of Quebec but sensing that it is part of something bigger. As a French Canadian he feels compelled to make his choice — either to submit comfortably or fight.



Above: Julie Biggs and Peter Kastner in "Nobody Waved Good-bye".

The film has both social and political polemic which gives it that extra interest.

In complete contrast was the National Film Board's first feature length film — Donald Haldane's "The Drylanders", a pioneering "western" set in the Saskatchewan in 1907 (when young couples were trekking west and settling) and culminating in the tragic drought and depression of the 30s. This seems to offer a wide scope on a popular theme and much more could be done along these lines.

For this article we are indebted not only to M. Leo Bonneville, but to the National Film Board of Canada and J.-A. Lapointe Films Incorporated.



Above: Alain Delon, whose American films are now impatiently awaited.

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### LONDON'S WEST END

Academy 1 (GER 9425) — Godard's *The Soldiers* (Les Carabiniers) & *Il Mare*

Academy 2 — The new Czech production, *Shop on the High Street*  
Academy Club — Bresson's *Les Dames du Bois de Boulogne*

Berkeley (MUS 8150) — Red Lanterns  
Cameo Monli (GER 1653) — Godard's *La Femme Mariée*

Cameo Poly (LAN 1744) — Les Tomtons Flingueurs (Crooks in Clover)  
Cameo Royal (WHI 6915) — Jeanne Moreau in *Mata Hari*

Compton (GER 4555) — Club. Male membership only

Continental (MUS 4193) — Truffaut's *La Peau Douce* & *The Mistress*

Cinephone, Oxford Street (May. 4721) — *The Pleasure Girls*; next programme: *Seduction of Julia* & *When Strangers Meet*

International Film Theatre (BAY 2345) — Bergman Season

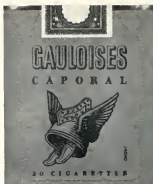
Jacey Marble Arch (MAY 6196) — *Image of Love*

Jacey Piccadilly (REG 1449) — Comedy of Terrors; next programme: *Beauties by Night*.

Jacey Strand (TEM. 3648) *Mamselle Strip-tease* & *Hollywood Nudes Report*, 8 (7); *Curse and the Coffin* & *Do You Like Women*, 15 (7); *The Body Snatcher* & *The Leopard Man*, 22 (7)

Paris Pullman (FRE 5898) — Jeanne Moreau in *Baie des Anges*

Hendon, Gals — Bergman Season



### PROVINCES

Birmingham, Cinephone — Fanny Hill

Coventry, Paris. A King's Story 4 (7); Lassie's Great Adventure and Snow White and the 3 Clowns 11 (7); The Magnificent Seven and Deadly Duo 18 (7); The Young Ones and The Man from Galveston. 25 (7).

Liverpool, Jacey Film Theatre — War of the Buttons, 4 (7); The Body Snatcher, 11 (7); Live Now, Pay Later, 18 (7); Harl-Kiri, 25 (7)

Manchester, Cinephone — The Party's Over, 4 (7); Woman of the Dunes, 18, (7); Therese, 25 (7)

Below: Francoise Prevost and Umberto Orsini in "Il Mare" (Academy 1)

## NATIONAL FILM THEATRE

### JULY:

- 3rd — (4—6.15) Orestis's *Lasco's Daphnis and Chloe*; (8.30) Koumouros's *Magic City*  
4th — *Magic City*  
5th — History of the Italian Cinema 1910—1928. Popular stars and the influence of the theatre.  
6th & 7th — Franju's *Shorts*  
8th — Kondonoros's *Dracos*, *Ogre of Athens*  
10th — (4pm—6.15) Kondonoros's *Young Aphrodites*, (8.30) *Dracos*, *Ogre of Athens*  
12th — History of the Italian Cinema 1929—1943 — The popular sound cinema  
13th—14th — Franju's *La Tete contre les Murs*  
15th — Griprion's *Bitter Bread*  
17th — Franju's *Les Yeux sans Visage*  
18th — Travellat's *The Counterfeit Sovereign*  
19th — History of the Italian Cinema 1936—1946  
20th — Abel Gance's *L'Accuse* (sonnd)  
21st — Gance's *Barberousse* & *Les Gaz Mortels*  
22nd — *Les Yeux sans Visage*  
23rd — (7pm) *L'Accuse* (silent)  
26th — Gallone's *The Last Days of Pompeii*  
27th — Franju's *Pleins Feux sur l'Assassin*  
28th — (6.15) Gance's *Lucrece Borgia*; (8.30) *Pleins Feux sur l'Assassin*  
29th — (7pm) Gance's *La Rone*  
31st — (7pm) Gance's *Napoleon*

### GANCE SEASON

At the 1953 Cannes Festival it was Abel Gance (then sixty-three) who spoke the most moving tribute to Jean Epstein who had just died — "In trying to give some soul to the mechanism of the cinema he became, little by little, mortally wounded: the automaton strangled the inventor. He preferred to die a victim rather than prostitute his art", and then, movingly "The French Cinema has killed me too."

Certainly Abel Gance, now seventy-five, has reason to feel hitler, for many of the wide-screen, stereophonic sound ideas that are now part of today's cinema he experimented with in the twenties and thirties but which were then regarded by the French producers as caprices.

Today he is recognized not only as a major pioneer (in particular his "La Roue" (1923) and *Napoleon* (1927) remain, in part, imperishable), but as a major director.

In the forthcoming NFT season of his films are included "Barberousse" and "Les Gaz Mortels"; (silent and sound versions), "L'Accuse", "Napoleon", "La Roue", "Un Grand Amour de Beethoven", "Paradis Perdu", "Venus Aveugle" and "Lucrece Borgia".

Also at the NFT this month are the Franju films, a Greek season and the History of the Italian Cinema.

It is a great pity that these seasons cannot be packaged and sent around the country.



# CLASSICS

The first figure behind each film indicates the commencing date, the figure in brackets indicates the number of days showing.

**Baker Street, Classic** — Seven Year Itch, 4 (4); How to Marry a Millionaire, 8 (3); Jane Eyre, 11 (4); La Notte, 15 (3); Desiree, 22 (3); Island in the Sun, 29 (3)

**Friday Late Films (11.15pm):**  
9th The Snobs, 16th No Love for Johnnie, 23rd Sheep has Five Legs, 30th Portrait in Black  
(There is also a late performance of the normal programme each Saturday at 11.15pm.)

**Chelse, Classic** — On the Waterfront, 4 (4); The Ugly American, 8 (3); Waltz of the Toreadors, 11 (4); Last Year in Marienbad, 15 (3); Cabinet of Dr. Caligari (New version), 18 (4); Gervaise, 22 (3); Carmen Jones, 25 (4); Summer and Smoke, 29 (3)  
There is a late performance of the programme each Saturday at 11.15 pm.

**Croydon, Classic** — Mein Kampf & Man from the Alamo, 11 (7); Girl on the Boat & Hercules, 25 (7)

**Dalston, Classic** — Saturday Night and Sunday Morning & Taste of Honey, 4 (4); Pimpernel Smith & The Spanish Sword, 8 (3)

**Kilburn, Classic** — Phaedra & The Sleeping Tiger, 11 (7); A New Kind of Love & Born Yesterday, 18 (7); The Ladykillers & Three Godfathers, 25 (7)

**Hampstead, Classic** — Becket, 4 (7); The Impress File & List of Adrian Messenger, 11 (7); Jules and Jim & The Lovers, 18 (7)

Below: Henri Serre and Jeanne Moreau in "Jules et Jim", Truffaut's warm study of a love trio which can be seen this month at the Hampstead Classic.



**Notting Hill Gate, Classic** — Long Hot Summer, 8 (3); Jules and Jim, 11 (4); Life of Adolf Hitler, 22 (3)

**Friday Late Films (11.15pm)**

9th The Sleeping Tiger, 16th Blind Date, 23rd Eve, 30th Gypsy and the Gentleman

(There is also a late performance of the normal programme each Saturday at 11.15pm.)

**Praed Street, Classic** — Mondo Cane — Cape Fear, 18 (7)

**Stockwell, Classic** — The Birds & Murder in Eden, 4 (4); I'm All Right Jack & Two-Way Stretch, 11 (4); Jules and Jim & Hand in Hand, 22 (3)

**Tooting Bec, Classic** — Doctor's Dilemma & Anne of Brooklyn, 4 (4); Seven Samurai & Happy Anniversary (special short), 8 (3); Far Love or Money & The Spider's Web, 15 (3); Life of Adolf Hitler & Wives and Lovers, 18 (4)

**Waterloo Stn., Classic** — Les Liaisons Dangereuses, 11 (4); Born Yesterday, 15 (3); Phaedra, 25 (4)

**Brixton, Classic** — Last Day of Pompeii & The Raiders, 11 (4); Lancelot & Guinevere & Murder in Eden, 25 (4)

**Chester, Classic** — Breakfast at Tiffany's & To Have and To Hold, 11 (7); Friday Late Films 10.45pm.

9th Les Belles de Nuit (Night Beauties), 16th The Young Have No Morals (Les Dragueurs), 23rd, The Snobs, 30th The Vanishing Corporal

**Eastbourne, Classic** — The Birds & The General, 1 (6); Jane Eyre & Father Brown, 22 (6)

**Glasgow, Classic** — Scaramouche & Cimanche, 5 (6); Sergeants 3 & Just My Luck, 12 (6); On the Town & Call Me Bwana, 18 (7)

**Glasgow, Curzon-Cinemas** — Dr. Jekyll and Mr. Hyde & Volcano, 4 (7); The Eclipse & Russia Dances, 12 (6); The Trial & Trial of Joan of Arc, 19 (6); Knife in the Water & The Innocents, 25 (7)

**Manchester, Classic** — On the Town & The Importance of Being Earnest, 4 (7); Dr. Jekyll and Mr. Hyde & The Switch, 18 (7); Scaramouche & Frozen Limits, 25 (7)

**Portsmouth, Classic** — The Birds & Guns of the Black Witch, 4 (7); Doctor in Distress & Posse From Hell, 11 (7)

**Sheffield, Classic** — The Philadelphia Story & Member of the Wedding, 4 (7); Breakfast at Tiffany's & The Long Shadow, 18 (7)

**Southampton, Classic** — Saturday Night & Sunday Morning & A Taste of Honey, 4 (7); Breakfast at Tiffany's & To Have and To Hold, 11 (7)

**Swindon, Classic** — Young Love & It Happened All Night, 4 (4); Maciste the Mighty & In Love and War, 15 (3); Saturday Night and Sunday Morning & A Taste of Honey, 18 (4); Doctor in Distress & Tarnished Heroes, 22 (3)


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## CANNES, from page 3

Japan showed two distinguished films outside the competition. One was Kōji Ichikawa's "Tokyo Olympiad". Ichikawa presided over a team of 164 cameramen and 500 technicians, and from his 400,00 feet of film he has distilled the greatest documentary ever made on sport (his is a much less distorted, yet equally personal vision, than that of Leni Riefenstahl). The expectancy, the supreme concentration, the ecstasy and the tragedy, all are registered in intimate detail through the telephoto lens and the use of slow motion. The sound-track is unusually imaginative, and the prolonged stuf of Bikila Abebe during the Marathon is a brilliantly-chosen climax.

Kaneto Shindo's latest film, "Onibaba", is ostensibly a commercial chore, heavily erotic and sadistic. The weird plot tells of two women who earn a livelihood by ambushing soldiers who have deserted from the Samurai wars, killing them and, having stripped them of their armour, heave the bodies down a hole in the reeds near their hut. They then sell the armour to a fence. Shindo plays a great deal on the superstitious element in the story, but he restricts his scene of action to a field of reeds and pampas grass and resorts to a minimum of dialogue. The result is an amalgam of smouldering lust, jealousy, and slaughter that makes Bergman's "The Silence" look very innocuous by comparison.

Two French films shown in the Palais des Festivals were Pierre Etaix's "Yoyo" and Albert Lamorisse's "Fifi la Plume". "Yoyo" is a worthy successor to "The Sultor", full of sophisticated gags and a virtuoso performance by Etaix himself. Somehow one cannot help wondering if he possesses the ability to sustain a feature-length work. The first forty minutes of "Yoyo" are among the most original seen on the screen since the arrival of Jacques Tati, but then the gags grow a trifle repetitious and more sporadic.

Lamorisse delighted nearly everyone with the charm and ingenuity of his story of a watch-thief who finds he can fly with wings foisted on to him by a local circus. The comic results can be imagined, but it is all a little too sugary and the best sequences are the slapstick encounters between Fifi and the circus lion-tamer. Philippe Avron, the "angel", has an irrepresible personality.

Arne Sucksdorff returned to the cinema for the first time in four years. He has devoted eighteen months to shooting "My Home is Capacabana", a documentary about the orphaned children who grow up by themselves on the heights above Rio de Janeiro. Sucksdorff achieves moments of genuine spontaneity, and the boys act with a minimum of self-consciousness, but, as with "Yoyo", one feels it is too



Above: Georges Franju directing Emmanuelle Riva to his latest film "Thomas L'Imposteur" which was shown at Cannes in homage to Jean Cocteau. The film will officially represent France at the Berlin Festival.



Right: From Kaneto Shindo's "Onibaba"



Above: The amusing design that illustrated Mai Zetterling's first feature film "Loving Couples" seen at Cannes in competition.

# BLACK & WHITE

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long and one eventually begins to be aware of Sucksdorff's manipulating of events and situations to suit the framework of his film.

A very bizarre Polish film shown out of competition was "A Manuscript Found in Saragossa". The director of Wojciech J. Has, who has had a career of great versatility and enterprise. This latest film can be taken as a subtle satire on the eccentricities of the historical spectacle (one suspects that he has his tongue in his cheek for most of the time), or an elaborate fable, in the style of Don Quixote, on the Napoleonic Wars in Spain. It consists of one shaggy-dog story after another, each given a special style and flavour. Zbigniew Cybulski plays the principal role, that of a rather dazed Guards officer who enters a half-real, almost fantasy world.

The International Critics' Week was not as good as in previous years. The most advanced work was Nemec's "Diamonds of the Night", as haunting and hallucinatory a piece of filmmaking as is ever likely to be seen outside the Resnais circle. Kevin Brownlow and Andrew Mollo's "It Happened Here" caused a sensation and was widely regarded as a pro-fascist film, but even on a technical level it was ahead of such trifles as "Andy" (U.S.A.) and "Amador" (Spain). Mary Ellen Bute, a short filmmaker in America, brought over her "Passages from Finnegans Wake", a sterling attempt to convey the peculiar hypnotism of James Joyce's language through the medium of the cinema. In several respects it is very successful and the location scenes (all shot in Ireland) are especially convincing. The film was photographed by the director's husband, Ted Nemeth.

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